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#### MUSICAL LONDON IN THE 'FIFTIES.

THERE are at the present day ardent and impetuous spirits who grumble almost without ceasing at the backwardness of things musical in this country. They growl at Covent Garden and its top C sopranos and B flat tenors; they positively rage at the Philharmonic Society whenever it indulges in a particularly antiquated type of programme and concert; we might say that in one breath they shriek for more Palestrina, Purcell, Bach, Mozart, Wagner, and for better performances of Beethoven. They want the country cleared of the B flat tenors, and the high C sopranos sent to Siberia; apparently they would dance for joy if all the existing copies of Donizetti's, Bellini's, and Verdi's works were burnt on the same pile as certain popular cantatas and oratorios by living composers; and if those composers and most of our English conductors were thrown into the bonfire, there is no reason to believe that these sturdy unsentimental spirits would exhibit any striking signs of grief. For our own part, we are disposed to tolerate these advanced souls, for we recognize that but for them things would never move forward at all. They clamour for Wagner, and ultimately they get Wagner; they howl for Bach, and some performances of his masterpieces are given; and if no sopranos or tenors are sent to Siberia to please them, nor any composers or conductors burnt at the stake, at any rate their attitude is helpful in preventing conductors and composers, tenors and prima-donnas, from being over-estimated merely because they occupy what are termed lofty positions, or are well advertized. But while seeing the good that results from a certain number of thinkers pressing enthusiastically forward without casting any backward glances, we are, in our reflective moments, prone to think that a glance backward would not be precisely productive of evil. It might show, for instance, whether we are really moving on, and, if so, at what rate; and since the truth is, we believe, that we are actually and perceptibly advancing, and have advanced steadily for some years, some of the more uncontrolled advanced young men might, by perceiving this truth, be induced to take a saner and more reasonable view of the things they feel to be unendurable evils at the present day. And, to speak plainly, if the Philharmonic Society is not all it should

be, there was a time when it stood further from one's ideal of a concert-giving society; if operatic prima-donnas and tenors are a nuisance now, it is comforting to be made to realize that their ancient sway is past for ever; and if Covent Garden gives us more unsubstantial music, and less substantial music, than most of us wish, we may at least take heart when we learn from a survey of past times that it used once to give nothing but poor music, and there was never a progressive young man to utter a protest.

Mr. Wilhelm Kuhe has been engaged as a fashionable teacher of music in London and Brighton since 1845. He came to England in that year, having previously been born in Prague in 1823, and musically educated by Proksch and Tomaschek. After a life honourably spent in teaching and concert-giving, he has, in his seventy-third or seventy-fourth year, written his reminiscences—as so many old men do, whether or not they themselves are distinguished, or their memoirs really memorable. But Mr. Kuhe has not written about himself so much as about “people he has met,” and not so much about “people he has met” as about musicians he has known intimately. His memory is good; and he has set down, amidst a great deal that seems scarcely worth setting down, a great deal that possesses many interests. His reminiscences of early life in Prague, where he knew people who had known Mozart well, his recollections of Hummel, Paganini, Kalkbrenner, Grisi, Mario, and a host more of the remembered or forgotten distinguished personages of the day, are all readable, if sometimes a little “thin.” He has also much to say about English musicians who have come to the fore during the last quarter-century; but to our mind, the interest of the book centres about the three chapters entitled “Past and Present—1845 and 1895,” in which musical London as it is, is compared with musical London as it was when Mr. Kuhe came first to England.

When Mr. Kuhe, then, came to England there were, he says, few concert-halls in London. He remembers the Hanover Rooms and Willis's Rooms, each of which held an audience of six hundred. “Then there was Exeter Hall, a larger building, but so inconvenient that even people as righteous as the pious folk who now take their pleasures within its walls occasionally gave vent to

their feelings in language which was too picturesque to permit of its reproduction here. More than this, the hall—at which, I should have stated, oratorios were given—was built on the principle that no one who attended a concert was deserving of any protection from danger in the event of an outbreak of fire." There was a small concert-room attached to Her Majesty's Theatre; but it was let only on condition that some of the artists appearing in the opera at the time should be engaged. But even these few halls seem to have remained empty through a great portion of the year; for Mr. Kuhe records that there were hardly any concerts at all in the winter months, and only in May and June can things be said to have been lively. But during those months they were certainly lively enough. Most of the concerts were given by "professors of music, whose pupils took tickets for their concerts as regularly as they took their lessons—perhaps more so. And this pleasing regularity—pleasing alike to professors and pupils—really formed part of the latter's educational curriculum. The professors taught them how the music ought to be sung, then gave a concert, at which the Italian singers and other foreign importations knocked all the theories they had been taught on the head. By this means the ambitious and earnest students were impressed with the necessity of taking more lessons; and when the next season came round, their masters never failed to give them an early opportunity of testing the progress they had made in the light of the achievements of the operatic 'stars.' They could gratify their curiosity in this direction on payment of the usual fee. It was always one guinea." Mr. Kuhe also describes, in his own piquant fashion, how these foreign artists were always ready to accept invitations to "At Homes" and receptions, and to oblige the company with a song or instrumental solo; and how, when they gave a concert—either at one of the halls or in someone's drawing-room, lent for the occasion—their former hosts were equally ready to buy a few tickets. The length of these concerts seems always to have been lengthy, and frequently prodigious. "Those given by Benedict used to last from half-past one till seven;" and the only reason why some of Mr. Kuhe's used to terminate at six, was that "there was a clause in his agreement with the proprietors of the hall to the effect that the programmes must be concluded by six o'clock, so as to enable preparations to be made for any evening entertainment that might follow." The programmes of the Philharmonic Society were enormously long, as every reader of Richard Wagner will remember. Mr. Kuhe recollected one "which contained two symphonies, a couple of overtures, a concerto for piano, another for violin, and some vocal pieces. The audience remained to the end." At the opera at Her Majesty's Theatre the entertainment offered for one evening consisted of the "whole of Beethoven's *Fidelio*, two violin solos by Sivori, a divertissement by a troupe of Spanish dancers, and a long ballet." At Covent Garden Bellini's *Norma* and Mozart's *Zauberflöte* were both given on the same evening. But the programmes were not always up to the level of *Fidelio* or the *Zauberflöte*, or even of *Norma*. "The programmes of miscellaneous concerts," Mr. Kuhe declares, "were for the most part made up of hackneyed operatic airs, ballads (few of the best kind), and instrumental solos of a character so trashy that anyone venturing to play them nowadays at a concert of any importance would run a serious risk of being hooted off the platform. But these were the things that used to find favour with unsophisticated audiences in the 'forties and 'fifties. They preferred quantity to quality, and would gladly sit out programmes

containing enough items for three performances of reasonable length."

No more damning indictment than Mr. Kuhe's mild and moderate statement could be brought; and it needs no great amount of argument to show that in many respects we have improved on the habits of the 'fifties. Merely to have got rid of those eternal programmes is a huge advance in the direction of artistic seriousness and sincerity. No audience could possibly listen, with the attention and sensitiveness that one should listen if one is to derive any artistic pleasure at all, to a concert lasting from half-past one till seven. To do the audience of the 'fifties justice, they seldom tried to listen. They chattered nearly continuously through the opera, only indulging in brief intervals of rest when such favourite songs as "Batti, batti," or "Voi che sapete," were sung by such favourite singers as Patti. And as for the concerts given in the drawing-rooms of the wealthy, scarcely anyone ever listened to the music performed at them. Mr. Kuhe tells us how he "was once guilty of a practical joke in this connection. It was at a noble mansion in Belgrave Square, where I was engaged to play for the edification of a number of guests bidden to a crowded 'At Home.' It happened that the very next day I was to perform at a concert in the Hanover Square Rooms, so the idea occurred to me that it would be good practice to play over the piece—a new one—for which I was put down in the programme of the morrow. I did so, to the accompaniment of the usual babel of voices, which made it even difficult for me to hear sometimes the notes I struck. Probably on this account I was rewarded with considerable plaudits when, the piece over, I rose from the piano. When my turn came to play again, I repeated the composition, knowing full well that, in the din of conversation, which never flagged, the chances were ten to one against anyone discovering the repetition. And I was right. So high-pitched were the voices of the 'listeners,' and so incessant was their prattle, that it would have made no difference whether I played the 'Dead March in *Saul*,' or 'Tommy, Make Room for your Uncle.' Yet a third time was I asked to give the guests a further opportunity of exercising their conversational powers to the accompaniment of my limpid strains, and I readily complied. But I stuck to the piece in the rendering of which I hoped to surpass myself at the next day's concert. Result, the same. Talk, laughter, final crash on the iron-grand, followed by prolonged applause, mingled with cries of 'Charming!' 'Quite exquisite!' etc. The hostess in particular was lavish in the compliments she bestowed upon me, and thanked me most effusively for the great artistic treat I had given her friends. Then it was that I asked her which of the three pieces I had played she liked the most. 'Well,' she replied, after duly considering the point, 'I think I preferred the second one. But,' she added, 'not that I didn't APPRECIATE the others, only the second was so sweetly melodious.' I told her I thought her discrimination wonderful. And so it was."

This glimpse of musical England, or at least musical London, in the 'fifties, ought to do a world of good to the iconoclasts to whom we have already referred. And they may be induced to take an attitude of even more reasonable moderation by a brief survey of the remaining chapters of Mr. Kuhe's "Musical Recollections" (published by Bentley). The state of affairs there revealed makes us think that there are, after all, certain advantages attached to being born into the latter instead of earlier half of the century. For at least we have to-day the Mottl, Richter and other concerts where programmes, reasonably long, and generally containing none but the greatest music, are admirably played to a





There do not occur many similar cases, with Beethoven, of the employment of one and the same idea several times. The most striking example will always be the fourfold use of the Finale Subject from the Eroica, which also forms the Subject of the pianoforte Variations, Op. 35; again, in the Ballet music, "Die Geschöpfe des Prometheus"; and finally appears as independent *Contre-danse*.

It is interesting to observe, in this movement, with what a wealth of variants Beethoven provides each repetition of an idea formerly appearing in the simplest setting. In the 24th bar occurs an ornament entirely similar to that in the slow movement of the C minor Sonata, Op. 10, and I remind you yet once more of the rule formulated at the end of my letter concerning it. It is true, this conflicts with my promise, given earlier, not to repeat myself, but I have experienced so extremely often that this rule was not known, not understood or laid to heart, that as Cato never forgot his "ceterum censeo," so I also would again enjoin this rule at every opportunity.

In the following movement, the sequence of chords of the Sixth, occurring in the Trio, requires extended practice. I take the liberty of drawing your attention to the fingering in my edition, for I have not found it in a single other. In the Finale, the *piano* and *forte* or *fortissimo* passages, pressing closely on one another, must be strongly contrasted. It is worthy of remark that Beethoven closes the first part in the Dominant minor, not—as mostly happens, and also in the first movement of this Sonata—in the relative major key.

The Sonata in A major which follows has a much more lively character, about which it will strike you that Beethoven introduces the second Subject, not in E major, but in E minor. The following passage is a rock on which young pianists almost always suffer shipwreck:—



and thus it appears comprehensible how in all editions the following facilitation is recommended:—

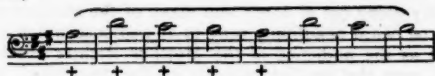


but it is entirely incomprehensible to me that one has to provide the same figure ascending with quite the same fingering, although the left hand has now to take the last semiquaver, in order to essentially facilitate the passage:—

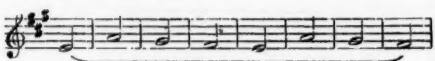


A difference of opinion exists with respect to the minim *e* in the 14th bar before the sign for repeat. The Steingraber edition roundly asserts that this *e* was not derived from the author, and that just in this case an alteration in conformity with the analogous passage (in the 14th bar before the end of the movement) is not admissible. If I, personally, cannot agree with this view, I willingly grant that habit is very powerful, and that one parts unwillingly from what one has never known or played otherwise. Fortunately, the matter is

this time of no importance, and as Beethoven later on wrote,



his ghost will not be angry with us if we play at the close of the first part likewise,



I wonder if the passage appearing shortly before



has not possibly had an influence on the invention of that melodic phrase in minims? I have indicated by crosses the relation of the two phrases to one another. Now, if you call me a sophist, I will not be angry with you!

In the Development part of this movement, there is probably scarcely a note to be found that has not been evolved from the motives of the first part. I cannot sufficiently impress upon you to always keep your pupils to the analysis of the Development, which not only forms the power of musical comprehension, but also exercises the most salutary influence on the execution. In the 11th bar of the Largo, the last two quavers of the middle voice present a difficulty to the simultaneous shake on *g#*, and the middle voice will never be fully *legato* if the following fingering is not made use of:—



In the Scherzo, many a left hand stumbles over the figure at the beginning of the second part. I have always found that the passage is essentially facilitated if one takes the first and the last note of the semiquaver group with different fingers, thus:—



In the Rondo subject the pedal must help, in order that the two notes,



may be played *legato* as the composer requires. Still more essential, however, is it that the *g#* does not receive the slightest accent.

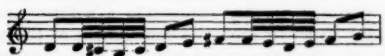
To pass on to the Sonata in C major. You will be interested to learn that the second principal motive of the first Allegro is likewise borrowed from the above-named pianoforte Quartet in C major. The theme in question is written in the Quartet as follows:—

Op. 2, No. 3.  
C major.

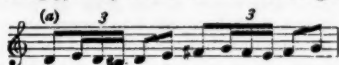




Thence results a tolerably exact accordance with the similar passage in the Sonata. The turns in the 45th and 46th bars of this movement acquire different significations. It is, upon the whole, scarcely to be supposed that Beethoven desired the execution, as it would be in accordance with custom,



and, accordingly, many decide for the following reading:—



others for this:—



As in the quick *tempo* of the movement (*Allegro con brio*) the time could scarcely suffice for the neat performance of the reading (b), I should myself decide in favour of the reading (a). The short shake in the Coda can only be performed in the following way:—



and I strongly recommend that the last note of the turn be taken with the same finger with which the shake is begun. If this shake ever remained wanting in clearness with other fingering, my appoggiatura always proves serviceable. Also in the Development of this Sonata we meet with an Episode of twelve bars which is quite independent, and exhibits no connection with the principal motives. After the pedal-point on *g*, extending to ten bars, the principal motive in C major re-appears, and ends with the eighth bar. Now the bass imitates the last two bars of the melody, which ought not to be overlooked by the player. The cadenza towards the close of the movement gives me the opportunity for the advice that you never allow this kind to be played at a uniform pace. Cadenzas of this kind are mostly worked out from one figure, and sound like a bit of a Czerny Study in the middle of a Beethoven Sonata if one reels them off at uniform pace and tone. A quiet beginning, with slight tone, an increase of speed and tone up to the climax, and nuances to correspond, are always necessary in such cases. Some editions recommend, for the third and second bars before the end, a descent of the hand as far as Contra-c. To me it is not congenial to suddenly hear these heavy Contra-notes in the unassuming piano-forte movement which Beethoven cultivates in these Sonatas, just as it often affects my ear strangely if the right hand goes too far in making analogous passages uniform. It is even liked now to carry the trumpets farther at certain passages in the Beethoven Symphonies

than the composer has done, and the reason given for the proceeding is that the instruments in use at that time did not permit of such an employment, which otherwise Beethoven himself would not have allowed to escape him. But it is forgotten, according to my experience, that a colouring is immediately given to the passages in question which, moreover, is quite unknown in the purely orchestral works of Beethoven.

In the Adagio which follows, let the *tempo* be at once taken so quickly that an *accelerando* is not necessary at the entry of the E minor part. Beethoven knew as well as we do what one would have prescribed were a change of *tempo* wished for. In the ninth bar before the end the turns might be performed in the following manner:—



The Scherzo ought not to be begun so fast that a rather necessary slower time for the Trio is allowed to become in any way striking. Care should also be taken that the first three quavers of the Scherzo do not sound like a triplet. In the final movement there is again one of those rocks which, even in Beethoven's less difficult works, are the terror of the player. I need not indicate this passage, for your dear pupil will discover the rock soon enough. Success to its courageous circumnavigation!—Yours ever,

C. R.

April, 1895.

(To be continued.)

#### WORCESTER MUSICAL FESTIVAL.

THE one hundred and seventy-third meeting of the "Three Choirs" of Worcester, Hereford, and Gloucester, was held in the first-named city, last month. The executive body assembled on Saturday, the 5th, and in the afternoon rehearsed the music for the grand opening service, and the choral numbers of Verdi's *Requiem*, and Handel's *Samson*.

As it was at one time doubtful whether Gloucester—in view of the late epidemic of smallpox—would send its contingent to the chorus, a small body of singers, forty in number, was again requisitioned from Leeds. Three years ago one hundred chorists came from Leeds, but now Worcester is trying to organise the chorus something after the manner adopted at Gloucester. However, Gloucester sent its fifty chorists, and the total was nearly three hundred. The band was of the usual strength, with Mr. A. Burnett as principal first violin.

The principal musical features of the grand opening service, held in the nave of the Cathedral, on Sunday, the 6th, were Purcell's "Te Deum in D," the solo parts by Miss Jessie King and Mr. Watkin Mills; a festival "Jubilato in D," by Hugh Blair; with Mendelssohn's Psalm 98, and Beethoven's "Hallelujah" (from the *Mount of Olives*) as anthems. The sermon was preached by the Right Rev. the Lord Bishop of Worcester, and during the offertory, the "Judex" movement from Gounod's *Mors et Vita*, was played by the orchestra. After the Blessing, the congregation stood up while Sullivan's *In Memoriam* overture was played as a tribute to the memory of the late Cathedral organist and Festival conductor, Dr. William Done, who, after fifty-one years service, died August 17th, 1895. The service was very impressive, and was attended by the Mayor of Worcester (Earl Beauchamp) and Corporation in state. Mr. Hugh Blair conducted, and Mr. James Capener was organist. As the immense congregation dispersed, the new Hope-

Jones electric organ—a wonderful instrument—was played by a gentleman whose name did not transpire; and the beauty and novelty of the tonal effects caused hundreds to linger about the Cathedral until the last moment.

Monday, the 7th, was given up to rehearsal, of which no details are needed; but occasion may here be taken to give an outline of the week's programme. The oratorios selected were *St. Paul*, *Elijah*, and the *Messiah*; selections were taken from *Samson*, and Bach's "Christmas Oratorio." Verdi's *Requiem* was included, and a new short oratorio, "The Light of Life," by Edward Elgar, was introduced. Various shorter works, including an Advent Cantata, by Mr. Hugh Blair, and a number of orchestral pieces, completed the scheme. As a charge is made for admission to the rehearsals, the presence of the principal singers is, of course, an attraction. This time, unfortunately, Madame Albani could not take her usual place, as she was suffering from a cold, so that this part of the proceedings was not altogether so enjoyable to the average listener.

The Festival opened on Tuesday morning, the 8th, with Mendelssohn's *St. Paul*. Madame Albani had sufficiently recovered to be able to take the soprano solos, but she sang with considerable reserve, and the music gained thereby. The other soloists were Miss Hilda Wilson, Mr. Hirwen Jones, and Mr. Plunket Greene, and their efforts were generally commendable. The chorus was good, "Rise up! arise!" strikingly good; but the whole did not quite reach the Festival average. In the evening was produced the new work, "The Light of Life." The text, written and compiled by the Rev. E. Capel-Cure, is founded on the 9th chapter of St. John, the subject being Christ giving sight to the man born blind. The story seems epitomized in the orchestral introduction, entitled "Meditation," wherein appear themes afterwards freely employed in the work. Mr. Elgar is a thorough master of orchestral writing, and has decided dramatic power. The whole work affords evidence of high culture and natural genius. Stronger perhaps in the instrumental scoring than in the writing for voices, there is still interest in every page; and unless I am greatly mistaken, "The Light of Life" reveals a composer destined to achieve great things. The performance was under the direction of the composer, and with Mr. Edward Lloyd as the Blind Man, Mr. Watkin Mills as the Christ, Miss Anna Williams as the Mother of the Blind Man, and Miss Jessie King as the Narrator, left little to be desired. Band and chorus did their work admirably. A selection from Handel's *Samson* followed, with the vocal principals already named.

Wednesday morning, the 9th, presented one of those miscellaneous programmes that now might well be left to the concert room. The small attendance showed that such fare will not now attract. The performance began with Bach's "Christmas Oratorio," Parts I. and II., as given at Hereford in 1894. The solos were taken by Miss Anna Williams, Miss Jessie King, Mr. Edward Lloyd, and Mr. Plunket Greene. The performance was not of the best, the trumpet parts were simplified, the chorus was very unequal in its work, and the whole failed to make any great impression. After the luncheon interval came a triad of pieces: "Great is Jehovah," Schubert; "By the Waters of Babylon" (Psalm 137), Goetz; and "God, Thou art Great," Spohr. The first was an arrangement by Liszt, of Schubert's Song, "Die Allmacht," for tenor solo, men's chorus, and orchestra. It was finely given, with Mr. Lloyd as soloist. The Psalm as set by Goetz has not often been heard. It was

first performed in this country by the London Musical Society, June 27th, 1879, and given at the Hereford Festival of 1882. The plaintive yet noble strains powerfully affect the listener. Miss Anna Williams gave the soprano solos with impressive effect; and the chorus, save for faulty intonation in the first number, did well. Spohr's mellifluous work, apparently a great favourite with the Three Choirs, went to perfection with the soloists already named. In the evening a concert was given in the Public Hall, with the following programme:—

Overture	...	"Die Meistersinger"	...	Wagner.
Berceuse	...	"Angels Guard Thee" (Jocelyn)	...	Godard.
Hungarian Rhapsody	No. 5, in E minor	...	...	Liszt.
Recit. and Air	...	"Dove Sono" (Figaro)	...	Mozart.
Incidental Music to	"Henry VIII."	...	...	Sullivan.
Symphony, No. 6, in F.	(Pastoral)	...	...	Beethoven.
Song	...	"Tears, idle tears"	...	Somervell.
Ballet Music	...	"Feramors"	...	Rubinstein.

Now that the secular concert is a solitary event, it would seem to foreshadow the banishment of the secular cantata from the Festival schemes. There may be little objection to giving the chorus an evening's rest; but inasmuch as choral music is the main purpose of these meetings, it is a mistaken policy to ignore altogether the many fine productions that are not fitted for performance in a cathedral. This time not even a single part-song was given. The orchestral pieces were very well played, and the "Feramors" ballet-music was received with the liveliest tokens of satisfaction. Mr. Hirwen Jones sang very sweetly Godard's dainty little song, and Miss Anna Williams was quite successful in her solos.

Thursday morning, the 10th, was given up to Verdi's *Manzoni Requiem*; Schumann's "Rhenish" Symphony; and Hugh Blair's Advent Cantata—a somewhat ecclesiastical programme. The first English Festival in which Verdi's Mass found a place was that of Bristol, in 1876. It was not again similarly heard until 1894, at Chester, probably its first performance in a cathedral since its production in Milan Cathedral, May 22nd, 1874. After the first year or two since it was performed in the Royal Albert Hall, under Verdi's own direction, in 1875, the Requiem was allowed to drop out of notice; but now it is again asserting itself, and appears to be entering upon a career of popularity. Verdi's vivid music needs no descriptive notice now, and it will suffice to put on record a very fine performance. The quartet of soloists comprised Madame Albani, Miss Anna Williams, Mr. Edward Lloyd, and Mr. Watkin Mills. Apart from the Scherzo, Schumann's Symphony goes well in a cathedral. The fourth movement, "In the character of the accompaniment of a solemn ceremony," with its ecclesiastical colouring, made it not difficult to conjure up the scene Schumann witnessed in Cologne Cathedral—the installation as Cardinal of Archbishop von Geissel. The Cantata of Mr. Hugh Blair is a piece of pure Church music. Modern in feeling, it is based on established forms, and in melody and harmony is unaffected, yet adorned with poetry of feeling and devotional expression. The opening chorus, "Blessed are they who watch," I take to be the finest portion; but the solos—beautifully sung by Madame Albani—have both grace and dignity. The performance was exceedingly good. Mendelssohn's *Elijah* formed the evening programme. Being the nearest to the actual jubilee of that noble composition—the performance was not made so prominent a part of the Festival as it might have been; but it drew the largest audience of the week, 3,168, so that its immediate purpose was served. The performance was fairly up to the average, but presented no points calling for special notice. The principal vocalists were Madame Albani,

Miss Anna Williams, Miss Jessie King, Mr. Edward Lloyd, and Mr. Watkin Mills. The assistance in the double-quartet, and other numbers, given by Mrs. Glover-Eaton, Miss Constance Barber, Mr. J. A. Smith, and Mr. Ineson, must not be passed over; and to the last two names must be added that of Mr. W. Mann Dyson, for similar excellent if unobtrusive work in *St. Paul*, on the Tuesday morning. The chorus sang with generally good effect, and there was nothing to find fault with in the playing of the band.

On Friday morning, the 11th, the Festival terminated with Handel's *Messiah*, the attendance being just a score under 3,000. Madame Albani sang the whole of the soprano solos—and in her own way; Miss Hilda Wilson gave the principal contralto solos; Miss Jessie King—who is advancing her position—taking "O Thou that Tellest." Mr. Hirwen Jones did his best with the tenor music, and Mr. Plunket Greene was successful with the bass solos. To Mr. Ineson was assigned "The Trumpet Shall Sound," and he acquitted himself well. Band and chorus were quite up to the usual standard. A grand closing service was held in the choir at half-past six in the evening, when the Cathedral was crowded. The anthems were an arrangement of Gounod's "Ave Maria" (on Bach's Prelude in C), for solo and chorus, under the title of "Saviour of Sinners," the solo taken by Miss Anna Williams, and Wesley's "Ascribe unto the Lord." Both in attendance and collections for the charity there was a falling off, not very serious, however, in either. To Mr. Hugh Blair must be awarded praise for the ability he displayed as conductor, also to Mr. C. Lee Williams and Mr. G. R. Sinclair as organists; and thanks are due to the Hon. Sec., the Rev. T. Littleton Wheeler, for his excellent arrangements and unflinching courtesy. S. S. S.

#### A VISIT TO SIR FREDERICK OUSELEY'S "STUDY."

IN the recently published *Life* of the late Oxford Professor by Mr. Joyce, the "magnificent musical library" is mentioned among the treasures prized at St. Michael's College, Tenbury. From the day of the foundation of the Church and College more than forty years ago, down to the day of his death in 1889, Sir Frederick practically devoted his life to the work there. Quite apart, however, from the Tenbury scheme, the collecting of old music and works on music had always been his passion. Even in 1851, he writes from Rome of his meeting with Abbate F. Santini, the famous collector, and speaks of additions which he has been able to make "to my own private collection of classical music, already not a contemptible one."

The reference to the library in Mr. Joyce's "Life" created in me a desire to see it. I wrote therefore to the Rev. J. Hampton, the present Warden, and at once received from him a cordial invitation; while even the brief account of the library which I am about to give, will show that every facility was offered me for examining its treasures. My account is brief, for my visit to Tenbury was a short one. I could only take, as it were, a bird's-eye view of the books: a notice dealing at proper length with this important library would demand space beyond the power of the most generous editor to grant.

Sir Frederick's "study" is not large enough to hold all the books which he amassed, and many have been stowed away in cupboards and cases in other parts of the building. A special room ought really to be erected, so that the treasures might be properly displayed, and set

in suitable order; at present the want of room prevents anything of the sort being done. Then with the catalogue, commenced by Dr. Jebb, completed, and the books properly press-marked, the library would present a memorial worthy of the generous founder, and, further, would prove of inestimable value to all who were permitted to use it.

Sir Frederick was specially interested in sacred music, and accordingly the collections of Cathedral Music by Arnold, Boyce, Warren, Proske's "Musica Divina," the great edition of Palestrina's music and other collections of the kind are to be found on the shelves. Of manuscript volumes I may mention one entitled "Cathedral Music" and bearing the date 1594. Inside is the name "W. Gostling," who was for fifty years Minor Canon of Canterbury Cathedral, and son of Gostling, Purcell's friend. At his death, in 1777, his library, as a note by J. Warren, to whom the book once belonged, informs us, "was sold by Messrs. Langford at their house in the Great Piazza, Covent Garden, on Monday, the 26th of May, 1777, and the following day." The volume contains anthems by Thomas Tomkins, Thomas Weelkes, W. Byrd, Dr. Mundy, John Hilton, and others. Then again, there is a Collection of MS. anthems bought in 1725 by White Kennett (sometime Lord Bishop of Peterborough) of Mr. John Brown, one of the lay clerks; it contains works by Laws, Turner, Jackson, Dr. Croft, and Purcell. A great volume with date 1696, containing anthems by Henry and Daniel Purcell, forms another rare treasure. Further, there are many manuscript specimens of early sacred Italian music, copied by Sir Frederick himself; also several volumes containing music by Carissimi: among other works, a *Dialogum Jephthæ*, the *Judicium Salomonis*, and an *Oratorio di Danieli Profeta*.

But the library is also rich in manuscripts of secular music. I must, however, be content to mention only a few. There is a large oblong book (MS.) containing "Fancies," by Tho. Lupo and Coprario; two great volumes (MS.) containing scores of Purcell's "Prophetess," Odes to Duke of Gloucester and Queen Mary, Tempest, Æneas and Dido (*sic*), King Arthur, etc. etc.; and a copy of Handel's "Acis and Galatea" in the handwriting of Smith, bought at "my Uncle William Young Ottley's Sale in 1836." This comment is signed "E. J. Ottley, March, 1867" (it was, by-the-bye, from Captain E. J. Ottley, to whom they had been bequeathed by his uncle, that Sir Frederick received this "Acis" and the conducting score of the *Messiah*, chiefly in the handwriting of Smith, but containing also many pages of music written by Handel himself); a volume of Frescobaldi's "Toccate, Correnti et altre Partite d'Intavolatura"; two Odes on Queen Anne by Croft, and in his handwriting; scores of the overtures to Spohr's *Pietro von Abano* and *Der Alchymist*; a score of Weber's 1st Symphony, also of Spohr's 1st Symphony; a score of Dussek's "Grand Symphony Concertante for two Pianofortes," Op. 63, marked in Sir G. Grove's "Dictionary" as a "Concerto." Is this copy at Tenbury, perchance, the original autograph? In connection with that precious treasure, the Dublin copy of the *Messiah* mentioned above, I may remark that the two bars in "Every Valley" described by Rockstro in his "Life of Handel" (p. 247) as "once pasted over," still remain in that condition.

Old and rare writings on and treatises of music form a speciality of the library. Among many important Italian works are to be found: Gafori's "Theoricum Opus Musicæ Disciplinæ" (1480), and the same author's "De Harmonia Musicorum" (1518), which contains his bio-



graphy; L. Foliani's "Musica Theorica" (1529); Froschio's "Rerum Musicarum" (1535); Zarlino's "Istituzioni" (1558); Artusi's "L'Arte del Contrapunto" (1586-9), and his famous controversial work, "Della Imperfettioni della moderna musica," which appeared at Venice in 1600. In this book the author criticised Monteverde's use of unprepared sevenths and ninths, the imperfections of which the "modern" music of those days was guilty. Further, I may mention Diruta's "Il Transilvano" (1625), a work of special interest to those who study early music for the organ or harpsichord. Of Spanish: "Francisci Salinæ De Musica" (1577), with a note signed J. Warren, stating that "This treatise is very rare." Salinas was professor of music at the University of Salamanca. Further, the "Libro de Tientos y discursos de musica practica," by F. Correa de Arauxa, published at Alcalá in 1626: the highly-esteemed author was a Dominican monk, also, as stated on the title-page of the work in question, organist at Sevilla; and the "El Porque de la Musica," by Andres Lorente (1672), which was considered this learned Spanish author's principal work; in it he mentions another, "De organo," of which, however, neither manuscript nor published edition has hitherto been found. Lorente was born in 1631 at Anhuelo, near Toledo. Among German: Sebaldus Heyden's "Musica, id est, Artis Canendi (Norimbergae, 1537)"; the famous *Δωδεκαχορδον* of Glareanus, published at Basle in 1547; Joannis Keppler's "Harmonices Mundi" (1619); Kircher's "Musurgia" (1650), and "Phonurgia nova" (1673); also the edition of Kirnberger's "Kunst des reinen Satzes" of 1774, containing Bach's Fugue in B minor and Prelude in A minor (Wohlt. Cl. I. 24 and II. 20). Of French: Rameau's "Traité de l'harmonie" (1722) and his "Génération harmonique" (1737); and "La poétique de la musique," par M. le Comte de la Cépède (1785). There is the old French edition of Berlioz, "Instrumentation," and also an earlier work on the same subject, viz. L. J. Francœur's "Traité général des voix et des instruments d'orchestre," a work which Berlioz probably found useful. Among English: John Dowland's translation of Andreas Orithoparcus' rare treatise, "Musica Activæ Micrologus" (1609)—this copy belonged successively to Dr. Boyce, Dr. Hayes, J. W. Callcott, and Hawkins; Jones's "Treatise on the Art of Music" (1784); and the "Exeter" Jackson's "Observations on the Present State of Music in London" (1791). From the last-named I am tempted to give a short quotation:—

"When Richter introduced among us the style of Music, it was justly admired, being the first instance of attention to the different character of instruments; a nicety unknown to Handel, or to any of his predecessors. Richter was very successfully followed by Abel, and many others. But composers, to be grand and original, have poured in such floods of nonsense, under the sublime idea of *being inspired*, that the present SYMPHONY bears the same relation to good Music as the ravings of a Bedlamite do to sober sense. Sometimes a Key is perfectly lost, by wandering so far from it, that there is no road to return—but extremes meet at last of themselves. The Measure is so perplexed by arbitrary divisions of Notes, that it seems as if the composer intended to exhibit a Table of twos and threes and fours. And, when Discords get so entangled, that it is past the art of man to untie the knot, something in the place of Alexander's sword does the business at once. All these paltry shifts to conceal the want of Air, can never be admitted to supply its place."

"The style of music" referred to is symphonic; and Mozart and Haydn were possibly the composers whom the author had specially in mind. The "Richter" mentioned was probably Franz Xaver Richter, born 1709, died 1789, composer of twenty-six symphonies of which, according to Dr. Riemann, six were published.

Sir Frederick was fond of the study of canons, and, up to the very last week of his life—as we learn from an interesting letter written only three days before his death to Professor Prout—of making them. We find, accordingly, many curious specimens of canon in his library: in Elway Bevin's "Briefe and Short Instruction" (1631), in a volume of canons by John Travers, and in his own handwriting (bought at Dr. Arnold's sale, May 24th, 1802, by W. Russell, and at Russell's sale, in 1814, by J. W. Philipps). The book came into Sir Frederick's possession in 1856. In an oblong MS. volume, marked "Musica Italiana," there are "Sessantuno Canoni" by Padre Martini, most, if not all, of which are in the pleasing "Cinquantadue Canoni" of Martini's published at Venice, also to be found in the library. The volume also includes the fine Mass for four voices in strict canon by Alessandro Scarlatti which has been published by Proske. Another volume contains the famous canon by Merulo, "Hic, Hæc, Hoc."

In operatic, and especially French, scores the library is rich. There are many operas by Lully in the fine old Ballard edition, and "Partitions des 8 Divertissements des vieux ballets mis en musique par Mr. de Lully" (1703); also many by André Campra, of whom Louis XIV. remarked that he was the only composer who had made him (the king) forget Lully. Of full scores by Grétry there are no less than twenty-seven, and, further, operas by Cherubini, Auber, Rossini, Meyerbeer, Donizetti, Bellini, etc. etc. Of Handel there are two volumes of operas (12) in the old Walsh editions.

Among the manuscripts I saw a volume of Sir Frederick's compositions in the handwriting of his sister. To his very early pieces reference is made, and examples are given, in Mr. Sinclair's "Appreciation of Sir Frederick Ouseley as a Musician," in Mr. F. W. Joyce's already mentioned Life of the Oxford professor. But the volume in question contains music written during the years 1839-40—i.e. when the young composer was already half-way through his 'teens. There are no less than six pianoforte sonatas:—No. 1 in C (1839), No. 2 in E minor, No. 3 in C, No. 4 in G (April, 1840). No. 5 in E flat (June, 1840), and No. 6 in D minor, "For dear Jeanie"—i.e. his eldest sister.

The music is interesting, and, although the influence of the great masters—Mozart, Beethoven, Weber, and Schubert—is strongly felt, there are moments in which the young musician goes his own way, especially in the matters of harmony and modulation. The bright Rondo Allegro in the last sonata, concise in form, piquant in rhythm, and one or two other movements, promised well for the future; but the composer turned from the concert-room to the church, and sonatas gave place to services and anthems. The volume contains a "Duet in F" (1840) in three movements, written for his sisters; also a Duet for piano and 'cello, with superscriptions to the movements ("Le départ triste" and "Le retour joyeux"), evidently suggested by Beethoven. There are three other collections of manuscript music which Sir Frederick must specially have prized. One has in it his mother's name, "Harriot Georgina Whitelocke, Nov. 11, 1805," the year before her marriage with Major Ouseley. In the first of the other two books is written "mostly in the handwriting of my mother, F. A. G. O." Schumann it was, I think, who remarked of Gade that his name was of musical promise, inasmuch as the four letters stood for the four strings of the violin. The initials of Sir Frederick were also of musical augury, inasmuch as they spell the name Fago, an Italian composer of some note, and the teacher of the renowned Leonardo Leo. J. S. S.

## LETTER FROM LEIPZIG.

THE Gewandhaus Direction have advertised the concerts for 1896-1897 in the local papers, whereby we have had the first intimation of the coming season, and have learned at the same time that the fear of the prices being raised was groundless. It would have been bold indeed to have raised, just at present, the already high prices (the subscription is nearly 100 marks), for a new rival threatens the fine old Gewandhaus. Herr Musik-director Winderstein, who formerly conducted a large orchestra in Nuremberg, and, more recently, won laurels as conductor of the Kaim concerts at Munich, is founding a new orchestra, which is to commence operations on October 1st. We are told that it is to be composed of many excellent artists, so that both the military band and all other orchestras which have hitherto played the music at entertainments are to be surpassed by it artistically. The Liszt Verein is already pledged to employ the Winderstein orchestra in all its concerts, and it has also been engaged by Professor Kretschmar for the performance of Handel's *Deborah* (restored to its original setting by Dr. Chrysander) this month. Moreover, the new orchestra has been engaged for Dresden by Herr Jean Louis Nicodé, for the six subscription concerts he gives every winter, and by Capellmeister Carl Hörsel for the performance of the sacred cantata "Les Béatitudes," by César Franck, which is to take place in November; besides which many other engagements are in contemplation. It is decided that Herr Winderstein will give a certain number of important works, with the co-operation of well-known soloists. The concerts are to be on Sunday evenings, at the Albert Hall, and are to be in the style of better-class popular concerts at a moderate price. Of course, such an undertaking can never become a serious rival to the Gewandhaus concerts, but it might possibly be that the public rehearsals will not be so well attended.

Last month passed without any concerts, unless one considers the concerts given by Herr Eduard Strauss, of Vienna, in the garden of the Bonorand establishment, as artistic functions. But we think that would be too high an honour, since the programmes introduced exclusively "entertainment" music, with here and there a mediocre arrangement of Mendelssohn's "Lieder ohne Worte" and similar pieces. That the "Vienna Waltzes" were played quickly and piquantly is a matter of course.

Our Opera has produced no novelty, as may easily be imagined in summer, but it brought out a cycle of the best-known operas, such as *Der Trompeter von Säckingen*, *Cavalleria Rusticana*, *Hänsel und Gretel*, *Carmen*, *Il Trovatore*, etc. There have been a great many strangers on the stage, and among them many who were trying for an engagement, because a number of our best and favourite artists have left. Engagements have been entered into with Frau Kaschowska, who is to take the parts formerly sung by Frau Doxat (who has left us for Munich), with Herren Moers and Krämer, and with Herren Schütz, Immelmann, and Ulric. So far as we can judge in so short a time, we can only applaud the acquisition of Herren Moers and Krämer; for the tenor parts have been for a long time most unsatisfactory on our stage, while the two singers named are real tenors, and seem to be without any bad habits, besides being talented actors. Of the other new members of the Opera we will speak more in detail next month, as their renderings hitherto have given no opportunity for a final judgment. Rumour has it that Goldmark's *Das Heimchen am Herd* will be the next operatic novelty. It is, indeed, the most eminent work that has been written for the stage for a long time; still, no one can predict that it will gain a success like *Hänsel und Gretel*, *Pagliacci*, *Cavalleria Rusticana*. *Habent sua fata libelli!* Most of all the opera.

It might appear unjust not to mention here a precursor of the coming concert season, that made its appearance in the form of a pianoforte recital given by Mr. Henry Field. The audience came by invitation, in the *salon* of Professor Martin Krause, and assembled in good numbers. Mr. Field (from Canada) was formerly a student of the Leipzig Conservatorium, pupil of Herr Krause. His technique, force, and firmness are enormous, and his rendering of Liszt and Chopin is not lacking in taste, although we cannot agree with the way in which he

played Beethoven's Sonata, Op. 53. It is always being proved afresh that those who, by preference, occupy themselves with the most modern masters for the pianoforte, lose the perception for the simply noble performance of Beethoven's music. Mr. Field's programme consisted of Liszt's "Gondoliera and Tarentella" ("Venezia e Napoli"), and Ballade in B minor; Chopin's Nocturne, Op. 62, Étude, Op. 25, No. 1, and Berceuse; Weber's Minuet from Sonata in A flat major; and the above-mentioned Waldstein Sonata by Beethoven. As an encore-piece the concert-giver played also the "Chant Polonais" by Chopin-Liszt.

## OUR MUSIC PAGES.

RICHARD HOFMANN, so well known for his admirable arrangements for strings, is this time represented in THE MONTHLY MUSICAL RECORD by an original work for the violin. We say "this time" advisedly, for it will be remembered that his name has appeared once before on "Our Music Pages" in conjunction with a "Potpourri" arrangement for violin and piano, of extracts from Hadyn's *Creation*, which was given with the March MONTHLY MUSICAL RECORD, 1895. But as Herr Hofmann is by no means a mere arranger, however good, but also a sound composer of many excellent violin studies, as well as pieces, it is only fair to give our readers a specimen of his work in the latter capacity. Accordingly, our music supplement this month contains a Minuet from the four new pieces for violin and piano, Op. 78, just issued. The minuet itself, in the sombre key of G minor, should on no account be played too fast, otherwise it loses in impressiveness. Thus the requisite dignity of a minuet is maintained, while the more cheerful trio in E flat major has throughout an air of gentle movement or "mobility"—if we may use the expression—the two instruments taking turns in playing the flowing quavers which predominate.

## Reviews of New Music and New Editions.

*The Complete Studies and Pieces contained in the Syllabus of the Associated Board of the Royal Academy of Music and the Royal College of Music for local examinations in music, 1897.* In four books (Edition Nos. 6132f, 6133f, 6134f, 6135f; net, 1s. each). London: Augener & Co.

THE publishers are early in the field with their excellent editions of the music to be studied in connection with the examinations of the Associated Board. The present is the seventh year they have published in a cheap form the various studies and pieces required, furnishing teachers at the same time with a library of selected music, carefully revised and fingered, arranged under different degrees of difficulty. To the musical public, the familiar cover of the Augener edition is a sufficient guarantee of the care and expense which is lavished on the production of these volumes. Teachers and students using them have the satisfaction of knowing that the edition is complete, and one upon which they can, as in former years, depend for accuracy. The price, 1s. each volume, is another reason for their well-deserved popularity.

*Allotria. Zwölf kurze Klavierstücke*, componirt von MAX PAUER. Op. 9. (Edition No. 6317; net, 2s. London: Augener & Co.

MR. PAUER has named these pieces (1) Præludium, (2) Choral, (3) The Spinning Wheel, (4) Peasants' Dance, (5) Northern Song, (6) Contentment, (7) The Lonely

Shepherd, (8) Scherzoso, (9) Grief, (10) Barcarolle, (11) Study, (12) Waltz—quite a taking collection of little tone-pictures. The treatment is unconventional, and there are many "happy hits." Nos. 6, 8, 9, 10, 11, and 12 are particularly good, but where all is excellent, it is, perhaps, invidious to individualize. The book, though dedicated to "little and big people," is not intended for novices; a certain amount of technical proficiency and musical knowledge—in its best sense—will be necessary to do proper justice to the pieces. Mr. Max Pauer may be congratulated upon his Op. 9.

*Modern Suite for the Pianoforte.* By PERCY PITT. Op. 20. I. Prelude; II. Minuetto; III. Ballade; IV. Scherzo-Valse. London: Augener & Co.

EACH piece comprised in this Modern Suite for the pianoforte is distinguished by a certain degree of originality, which makes itself apparent in the expressive themes and refined style of writing. We have noticed with growing interest the steady advance made by Mr. Percy Pitt in the field of composition, and if we may judge from what he has already accomplished, we may safely predict that his talents will place him in the front rank amongst English composers. We unhesitatingly recommend all four pieces to pianists and teachers in general.

*Neckerei. Scherzino für Pianoforte.* Von F. KIRCHNER. Op. 661. London: Augener & Co.

KIRCHNER seems always in high spirits, and the composition before us fairly brims over with hilarity. The composer has drawn only lightly upon his resources, as is his wont, but he has produced something that is in every way worthy of his reputation as a clever writer of taking *morceaux* for the pianoforte. There are no technical difficulties, and, given a fairly fluent execution, it can be taken in hand with advantage by young people. Some useful hints for fingering are given, and it is needless to add that the whole has been carefully phrased in this particular edition.

*Burletta. Pezzo Brillante per Pianoforte, di* COST. DE CRESCENZO. Op. 92. London: Augener & Co.

THIS is a tuneful and easy composition in G major, eminently suggestive of the composer's nationality, and full of life and vigour of a wholesome kind. It will interest and instruct many of our young friends during the coming season of short days and long evenings, and is by no means to be despised for teaching purposes. This edition has been systematically fingered.

*Septet by Beethoven.* Op. 20. Arranged for two pianofortes, eight hands. By E. PAUER. (Edition No. 6641; net, 2s.) London: Augener & Co.

THE famous septet by Beethoven for violin, viola, violoncello, contra-bass, clarinet, horn, and bassoon now appears in a new and effective arrangement by E. Pauer, for four players on two pianos. It is a valuable addition to the "Œuvres Choies"—a series of celebrated compositions, including overtures, marches etc., arranged in the same manner—and is a most practicable piece either for use in the concert-room or for educational work. It goes without saying that Mr. Pauer's long and varied experience has enabled him to give a most practical and effective version of a great classical composition.

*Prelude and Fugue in A minor for the Organ.* By J. S. BACH. Transcribed for Pianoforte Duet by MAX Reger. (Edition No. 6895; net, 1s.) London: Augener & Co.

THE arrangement of the favourite Organ Prelude and Fugue in A minor for pianoforte duet by Max Reger

strikes us as being the best piece of this series that has as yet appeared. Certainly, the composition, apart from any other considerations, is one of the finest of its kind, but over and above this, no one will grudge the arranger a few words of praise for his brilliant transcription. From first to last he has striven to reproduce—as far as it is possible on a pianoforte—the original effect, the most striking parts being perhaps where, in the original, the full organ would be used. Many clever devices are employed in the writing of the octave passages, and the distribution of the parts between the hands, which all give evidence of an artistic conception of the work.

*Four Pieces (vier leichtspielbare Stücke) for Violin and Pianoforte.* By RICHARD HOFMANN. Op. 78. No. 1, Scherzino; 2, Romance; 3, Gavotte; 4, Minuet. London: Augener & Co.

THESE four pieces, in addition to being easy to play, are extremely melodious. They will be found excellent pieces in every respect for instructive purposes, in fact, nothing better could be desired. The set comprises a Scherzino, a Romance, a Gavotte, and a Minuet, all four being equally good. It is unnecessary to say anything further in the way of compliments, as every teacher will readily acknowledge their usefulness, and this should suffice to ensure their claim to become popular music.

*Select Pieces for Viola and Pianoforte.* In progressive order. Partly arranged, and supplemented with marks of bowing and expression. By EMIL KREUZ. Series III., Viola part in the first three positions. London: Augener & Co.

WE have received ten pieces for viola and pianoforte, consisting of arrangements of more or less known compositions by various writers, and forming a portion of the third series of "Select Pieces." They supply a long-felt want amongst violists interested in the "emancipation" of their instrument, and, furthermore, owing to the fingering and bowing which has been added to this interesting collection, provide teachers with a collection of solos and duets well calculated to please their pupils. The three numbers, 46, 48, and 50, by Schumann and Goltermann, especially strike our fancy. The following is a list of the pieces under notice:—(46) R. Schumann: "Little Study"; (47) F. Schubert: "Am Meer"; (48) G. Goltermann: "Romance"; (49) W. H. Squire: "Gavotte humoristique"; (50) R. Schumann: "Stück im Volkston"; (51) F. Schubert: "Romance"; (52) A. Strelezki: "L'Absence"; (53) E. Thomas: "Sanssouci," Valse; (54) F. Mendelssohn: "Song without Words," No. 1; (55) W. H. Squire: "Réverie."

*Le Bal, for Violoncello with Pianoforte Accompaniment.* By PROSPER BURNETT. London: Augener & Co.

MR. BURNETT'S charming little sketch for the violoncello will win a hearing where a more serious or important work would fail to engage the listener's attention. Even the simple accompaniment is not without interesting little passages, quite in keeping with the gay character of the subject—a valse movement or reminiscence of the ball.

*Fantasiestücke, for Two Violins, Viola, and Violoncello.* By S. COLERIDGE-TAYLOR. Op. 5. (Edition No. 7207; net, 2s. 6d.) London: Augener & Co.

A VERY interesting work for string quartet under the title of "Fantasiestücke" has lately come under our notice. It consists of five effectively written pieces, viz., I. Prelude; II. Serenade; III. Humoreske; IV. Minuet and Trio; V. Dance. The composer has written part of the Serenade in  $\frac{3}{4}$  rhythm, which adds a peculiar charm to the character of the piece. This movement and the two following ones



## MINUET

for Violin

with Pianoforte accompaniment

by

*R. Hofmann.**Op. 78, N<sup>o</sup> 4.*

VIOLINO. *f* *p* *cresc.*

PIANO. *f* *p* *cresc.*

*mf* *f* *1.*

*2.* *f* *mf*

*2.* *f* *mf*

The musical score is written for piano and voice. It consists of four systems of staves. The first system shows a vocal line and a piano accompaniment. The vocal line begins with a *cresc.* marking and a *f* dynamic. The piano accompaniment also has a *cresc.* marking and a *f* dynamic. The second system continues the vocal line with a *p* dynamic, followed by a *ritenuto* marking and a *f* dynamic, and finally a *a tempo* marking. The piano accompaniment has a *p* dynamic, followed by a *ritenuto* marking and a *f a tempo* dynamic. The third system shows the vocal line with a *mf* dynamic and a *cresc.* marking. The piano accompaniment also has a *mf* dynamic and a *cresc.* marking. The fourth system shows the vocal line with a *f* dynamic, followed by a *ff* dynamic, and finally a *p* dynamic. The piano accompaniment has a *f* dynamic, followed by a *ff* dynamic, and finally a *Fine.* marking.



First system of musical notation. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat). The lower staff is in bass clef. The music begins with a piano (*p*) dynamic. The lower staff contains a series of eighth-note patterns, some marked with *ad.* and others with an asterisk (\*).



Second system of musical notation. The upper staff features a melody with a mezzo-forte (*mf*) dynamic and a crescendo (*cresc.*) marking. The lower staff continues the accompaniment with eighth-note patterns, marked with *ad.* and asterisks (\*).



Third system of musical notation. The upper staff begins with a forte (*f*) dynamic, followed by a mezzo-forte (*mf*) section. The lower staff also features a forte (*f*) dynamic and a mezzo-forte (*mf*) section. The music includes various articulations and dynamic markings.



Fourth system of musical notation. The upper staff continues the melody with a mezzo-forte (*mf*) dynamic. The lower staff features a series of chords and eighth-note patterns, marked with *ad.* and asterisks (\*).



The musical score is written for piano and voice. It consists of four systems of staves. The first system shows a vocal line starting with a forte (*f*) dynamic and a piano accompaniment. The second system continues the vocal line with a piano (*p*) dynamic and a piano accompaniment. The third system features a vocal line with a mezzo-forte (*mf*) dynamic and a piano accompaniment. The fourth system concludes the piece with a vocal line and a piano accompaniment, ending with a double bar line and the instruction "D.C. al Fine." The score includes various musical notations such as dynamics (*f*, *p*, *mf*, *ff*), articulation (*acc.*, *cresc.*), and performance instructions (*D.C. al Fine.*). The key signature is one flat (B-flat major or D minor).

*f* *acc.* \* *acc.* \*

*mf* *p* *mf* *acc.* \*

*mf* *cresc.* *f* *mf* *cresc.* *f* *acc.* \*

*cresc.* *ff* *cresc.* *ff* *acc.* \*

D.C. al Fine.

have afforded us particular pleasure, on account of their unconventional style, and the interesting parts assigned to each instrument. The prelude and the lively dance are also admirable examples of their kind.

Mr. Coleridge-Taylor is a most promising composer, to whom we wish every success.

*Potpourris on Popular Melodies from Classical and Modern Operas and Oratorios.* By RICHARD HOFMANN. Step II.: Weber—*Oberon* (Edition No. 5436). Weber—*Preciosa* (Edition No. 5437). A, for violin, net, 6d.; B, for two violins, net, 8d.; C, for violin and pianoforte, net, 1s.; D, for two violins and pianoforte, net, 1s. 4d.; E, for violin, violoncello, and pianoforte, net, 1s. 4d.; F, for two violins, violoncello, and pianoforte, net, 1s. 6d. London: Augener & Co.

THE last two potpourris of this collection are compounded of airs taken from Weber's *Oberon* and *Preciosa*. Each one opens and concludes with slices from the overture, between which are tastefully sandwiched all the tit-bits occurring in the operas. They are prepared for one violin, but when accompanied by a seasoning to taste in the form of a second violin, 'cello, piano, or all three combined, they will be found much easier to digest, and in the judgment of most musical epicures will be considered quite a *bonne bouche*.

*Handbook of Conducting.* By Prof. CARL SCHROEDER. Translated and edited by J. MATTHEWS. (Edition No. 9213. Bound, net, 2s. 6d.) London: Augener & Co.

THE above is the latest addition to the Augener series of Handbooks and Catechisms, in which many musicians of experience have freely and unreservedly given concisely, yet thoroughly, the results of that experience for the benefit of those who come after them. It is related of one of our old Church musicians that when asked questions concerning musical theory or practice by his articulated pupils he would exclaim, "Find it out for yourself, my boy, as I had to do—there is nothing like it!" Students of to-day are no longer treated in that fashion, or if they were, would probably be able to learn from the many text-books published for their benefit more than the whole theoretical stock in trade of teachers of this stamp. Yet we are not aware of the existence of any manuals dealing solely with the conductor's art. A chapter in Berlioz's "Instrumentation"; an article on "Time-beating" in Grove's "Dictionary of Music"; Wagner's essays on conducting, and Weingartner's recently-published work are the only sources of information that occur to us; and the last two are for advanced musicians, consisting largely of criticisms of contemporary conductors, and were not designed for those who would learn the A B C of the conductor's art. The author of the Handbook now under notice, in his introduction, distinguishes between time-beating and conducting; sums up the abilities and faculties necessary for a conductor, and makes some interesting observations upon the musical ear.

Part I is devoted to the "Technique of time-beating." Here a little matter is explained, which we do not remember to have seen even mentioned before by any other writer:—

"To obtain a firm start. . . the conductor, instead of beginning straight away with the baton upon the very beat which commences the piece, takes care to precede it with a slight preparatory movement. Such motions vary from each other only according to whether the piece begins with a full bar or on some other beat or part of a beat. For a piece starting with a full bar, the right arm is raised high enough to form an obtuse angle, yet permitting a slight upward movement to be made before the down beat."

An illustration is given in the work showing the position of baton, preparatory movement, and the down beat itself. Every conductor of experience, of course, instinctively makes this "preparatory motion" to arrest the attention of the performers, instead of expecting them to begin with the baton held motionless before the initial beat; but Herr Schroeder appears to be the first to thoroughly explain the practice. In the part under notice, every species of time division is clearly explained and illustrated, both by diagrams showing the actual figures described by the baton, and by accompanying extracts in music type from well-known works, Wagner being largely drawn upon, and the principal difficulties occasioned by the simultaneous use of different rhythms, and the fusion of one time into another are treated in a very able manner; they are, too, just the passages wherein the performers receive little or no help from conductors less experienced than the author. This section of the book concludes with some wholesome advice concerning the conductor's style with regard to its effect upon the musicians and upon the public.

Part 2 gives valuable advice concerning phrasing, and the necessity of seeing that the bowing marks are in accordance with its requirements. This, of course, implies that a conductor should have a good knowledge of stringed instruments especially. Expression marks, crescendo and decrescendo signs are dealt with, and the proper methods of studying a choral work for concert performance, or an opera, are also explained and copiously illustrated in music type. The trouble caused by defective translations of the operatic text the author also endeavours to smooth away. The remaining pages in this part are devoted to "The Giving of Signs," "On Conducting Recitatives," "On the Conducting of Ballet Music," "Position of the Conductor and of the Performers," and "Self-restraint of the Conductor during a Performance."

Part 3 deals with "The conductor in his relations to the management, and to those placed under him," and the sub-divisions are: "Conductor and Director," "Conductor and Players," "Conductor and Singers," "Opera Conductor and Stage Manager," "The Conductor as Composer," "Conductor and Composers," and "Conductor and Critic." This part deals, of course, with personal matters, and is interesting as taking us behind the scenes and showing us the conductor as he appears from a German point of view with respect to his position; and Herr Schroeder here gives evidence of considerable shrewdness and a knowledge of human nature. Useful hints are given for the musician's guidance in cases of special difficulty.

The Appendix contains some concise information respecting the nature and compass of each musical instrument in an orchestra, including those only occasionally required, such as the Glockenspiel, mandoline, and guitar, followed by a chapter dealing with the art of compiling and arranging programmes. The translator and editor of the book, Mr. J. Matthews, has added an appendix supplementing the author's remarks upon the functions of the left arm in conducting, followed by notes upon the *fermata* or pause. A paragraph dealing with pronunciation in chorus singing, from an English standpoint, is here given in lieu of Herr Schroeder's remarks on this subject in the body of the work—remarks which, of course, were only applicable to the German language, and therefore incapable of literal translation. Paragraphs upon the "First Use of the Baton in England" and the "Position of the Conductor" conclude these additional notes. With reference to the early mention of conducting in Pepys' Diary, the "simple motion" is

believed to refer to some kind of puppet show, but if so, the "motion" presumably imitated the practice in vogue at some musical performance or other:—

"There we went and eat and drank and heard musique at the Globe, and saw the simple motion that is there of a woman with a rod in her hand, keeping time to the musique while it plays; which is simple, methinks."

In conclusion, we hope the book may prove as useful as those on the Violin and Violoncello, in which the same author and translator collaborated, and we are sure that in it will be found clear explanations of many things which young conductors have hitherto been left to "find out for themselves."

## Operas and Concerts.

### PROMENADE CONCERTS.

MR. ROBERT NEWMAN deserves the thanks of all lovers of music for the admirable arrangements he has made at Queen's Hall, and the capital band and conductor he has provided for his series of Promenade Concerts. The orchestra includes many of our best instrumentalists. Mr. Arthur W. Payne is excellent as principal violin, and Messrs. Charles Ould (violoncello), Fransella (flute), Malsch (oboe), Morrow (trumpet), Colton (trombone), and Guilmarin (euphonium), are admirable performers. On the opening night, Saturday, August 29th, Mr. John Dunn appeared as solo violinist, selecting the Concerto in D of Paganini. As music it is worthless, but the piece served to display Mr. Dunn's technical skill. For the first night a miscellaneous programme was chosen, including some popular vocal items, one of the latter being "Largo al Factotum," from Rossini's *Barbiere*, which Mr. Ffrangcon Davies sang remarkably well. Mr. Jack Robertson, a vocalist popular in the concert-room, also sang, and Madame Marie Duma was very successful in "Ah! fors è lui," the hackneyed air from Verdi's *Traviata*. Mr. Newman's plan is to devote two or three evenings in each week to famous composers. His first experiment in this direction was with Wagner, a selection from whose works attracted an immense audience. It was no easy matter to make a good selection for Promenade Concerts, owing to the composer's most striking successes having been achieved on the stage. The attempt to introduce music so dramatic in the concert-room is not always satisfactory, but on this occasion the choice of Wagner's overtures greatly pleased the audience, and proved also instructive, enabling the visitors to make comparisons of the composer's different periods. Thus the overture to *Rienzi* contrasted admirably with the stormy introduction to the *Flying Dutchman*, and the mediæval style of *Tannhäuser*. The vocal music was less happily chosen, for the duet between Hans Sachs and Eva, from *Die Meistersinger*, proved ineffective apart from the stage, although Miss Emily Squire and Mr. Watkin Mills did themselves credit. Mr. Mills also sang "The Two Grenadiers," the second part of the concert being devoted to popular items. On Wednesday, September 2nd, the enormous audience attracted by a "Mendelssohn Night" completely negated the idea that the fame of Mendelssohn is waning in this country. In fact, the brilliant Italian Symphony was applauded in a manner one could hardly have expected from a Promenade audience. Both this and the *Midsummer Night's Dream* Overture were greeted with plaudits which, it is no exaggeration to declare, were deafening. Some of Mendelssohn's graceful vocal works were included, and proved very successful, as did the overture "The Calm Sea and Prosperous Voyage," which was beautifully played. We must also commend the conductor, Mr. Henry J. Wood, for his intelligent and artistic efforts in the Italian Symphony. The elegant duets, "The Maybells and the Flowers," "I would that my Love," and "O, wert thou in the cauld blast," the latter a charming setting of verses by Burns, were rapturously received, Mme. Clara Samuëll and Mme. Belle Cole singing them delightfully. Mr. Hirwen Jones sang "The Garland," and Mr. Arthur W. Payne played with brilliant effect the Andante and Finale to Mendelssohn's Violin Concerto, and proved himself a violinist of high capacity. Other "Special" nights have been devoted

to Schubert, Beethoven, and Sir Arthur Sullivan, our native composer being enthusiastically welcomed. Beethoven demands, perhaps, another kind of audience, but comparing the reception of that great master with what it was when Jullien timidly introduced a movement from one of his symphonies, we have reason to be satisfied with the progress the best music is making in this country. The attitude of the vast crowd also showed emphatically that they had come to enjoy the music, and not to indulge in rowdiness. It was curious to watch the results of the concession made by the management in regard to smoking. But although everybody indulged in the "fragrant weed," its incense did not offend, thanks to the perfect ventilation. The show of animated photographs during the interval between the first and second parts, seemed a rather eccentric addition to the musical attractions, but a popular audience always expects the fullest value for money expended. In this instance sixpence was charged for the photographic exhibition. Since the concerts were started, Mr. Newman has enlarged the orchestra to ninety performers, and the rich volume of tone now produced, combined with finished execution, has made the Promenade Concerts more popular than ever.

### MADAME PATTI'S CONCERT.

It will be remembered that Mme. Patti has for some years given a charitable concert annually at Swansea, but her latest effort in the charitable direction took place at Cardiff, on Wednesday, September 16th, and was so successful that over £800 resulted to benefit the Cardiff Infirmary and other charities. Visitors came from twenty to fifty miles to hear the popular prima donna, who sang three times, first being heard in Rossini's florid "Bel raggio," next she gave Signor Arditi's popular waltz song, "Il Bacio," and finally, "Kathleen Mavourneen," which was received with great enthusiasm, partly, no doubt, as a tribute to the memory of the composer, whose death we recorded last month, at a great age. Messrs. Hirwen Jones, Franklin Clive, Ffrangcon Davies, and others, sang; the Misses Marianne and Clara Eissler played solos on violin and harp; Signor Tito Mattei was the solo pianist, and Mr. Wilhelm Ganz accompanied. Mme. Patti still keeps to her hackneyed repertoire, but "Charity covers a multitude of sins." The cause of charity in this instance has every reason to thank Mme. Patti, who returned to Craig-y-Nos Castle in triumph.

### GARRICK THEATRE.

On the 15th of September the popular Garrick Theatre, beautifully redecored, was reopened with what was called "A Musical Comedy." Its title was *Lord Tom Noddy*, and the representative of that undistinguished nobleman was the performer known at the music halls as "Little Tich." Although there was not a little buffoonery in the "musical comedy," commendation may be given to Mr. Osmond Carr for music rising above the average of such frivolous plays. Mr. Carr shines most in the concerted pieces, which are decidedly clever and appropriate. His songs are of less merit, but upon the whole it may be said that no modern Parisian composer would have done better—perhaps not so well. This fact is in itself a proof that our composers are waking up, and are providing music quite equal to their French, Belgian, and Italian rivals. German composers need not be referred to, as they aim at higher forms of composition, although sometimes it must be admitted that such pieces supply our native musicians with opportunities, as do the new plays for which our managers commission them to write incidental music. Sir Henry Irving has done so for his revival of *Cymbeline* at the Lyceum theatre, and at the Haymarket music has been specially composed for the new drama *Under the Red Robe*. These things are encouraging, as indicating greater interest in musical matters.

### MISCELLANEOUS MUSICAL ITEMS.

THE Norwich Festival will have more than ordinary interest, owing to the new works promised. Signor Mancinelli's operatic cantata *Hero and Leander* is eagerly anticipated. It is set to the libretto of Signor Boito, who had himself composed music which he afterwards destroyed. In 1879 Signor Bottesini, the famous contra-bass performer, wrote music for the subject, but it does not appear to have been given to the world, or the world has



not accepted the gift generously. Signor Mancinelli's cantata is of considerable importance, and the composer has on a former occasion made a favourable impression at Norwich. *Hero and Leander* is in three acts—the first, in the temple of Venus, being chiefly lyrical. There are three solos for Hero, a soprano; two for the heroine's father, a baritone; and one for Leander, a tenor; also a love duet. The hero and heroine will be Mr. Edward Lloyd and Madame Albani. The second act is devoted to the feast of Aphrodite, in which Pagan rites and dances will take place. The third act is supposed to be in Hero's tower, overlooking the Hellespont; and at the opening of this act a male-voice chorus of sailors is heard in the distance. The dénouement relates to Leander swimming from Abydos and being drowned in a storm, the heroine throwing herself into the sea in despair. The subject has often been musically treated, but not so elaborately as by Signor Mancinelli. There was a French ballet by Lefebvre produced in 1800, an English opera by Reeve in 1798, an opera by Paer in 1795, also operas by Kurpinski, Pistocchini, Ubaldi, Raimondi, Coccia, and Generali, also by a more modern composer, Ernest Frank, which was heard twelve years ago in Berlin, but like all the rest, is forgotten. Professor Stanford's *Phaëdra* is another new work to be produced at Norwich on October 9th. It is a setting of a ballad by Sheridan Le Fanu. The poem somewhat resembles Sir Walter Scott's "Lochinvar," the hero carrying off his sweetheart on horseback from the marriage feast of his rival. The work is very dramatic in spirit, and will probably be produced in operatic form before Christmas.—Gounod's last work, a requiem, has just been published. It is to be one of the novelties at the Bristol Festival, October 15th. It was on that date Gounod died at St. Cloud, while playing the Benedictus from this work. Some portions of the requiem are quite worthy of the composer's reputation, and no doubt it will be cordially received. Mr. Joseph Bennett has provided an excellent English version. Mr. P. Napier Miles has chosen a difficult theme in Coleridge's "Hymn to Mont Blanc," but he has treated it with no little skill. This is another of the Bristol Festival novelties. The work, as may easily be imagined, is mainly choral.—On the 23rd, to commemorate the long reign of Her Majesty, Mr. Robert Newman gave a special programme at the Promenade Concerts. The National Anthem, sung by a choir of four hundred voices, Mendelssohn's "Hymn of Praise," a new Coronation March by Mr. Percy Pitt, and Sir A. C. Mackenzie's dashing "Rule Britannia" overture, were the chief features of the concert.—In the same week, at a Beethoven concert, that composer's "Battle Symphony," to commemorate Wellington's victory at Vittoria, was revived. The symphony was first heard at Drury Lane in 1815, when the fame of the "Hero of Waterloo" was at its height.—Herr Edward Schütt, whose compositions are becoming well known in this country, will visit London early in October, and is likely to have a warm welcome. His Pianoforte Concerto is to be played by Mr. Mark Hambourg, at the second Colonne concert at Queen's Hall, on October 14th. The statement that he is of Russian nationality is not correct. He certainly studied in St. Petersburg.

### Musical Notes.

THE *Ménestrel* publishes a sort of advance programme of the novelties to be produced at the various Parisian theatres during the season, which may be said to begin in October, though most of the theatres have already resumed operations. At the Grand Opéra it appears that only two actual novelties are thus far in contemplation—the new opera *Messidor*, by MM. Zola and Alfred Bruneau, and a ballet, "L'Etoile," by M. Wormser. But we have a strong suspicion that the directors will find themselves compelled to do something more than this, especially if it be true that *Messidor* cannot be given till April or May of next year. For revivals there are to be the *Thamara* of M. Bourgault-Ducoudray, *Don Juan* (which is now in active preparation), and *Les Huguenots*, the scenery for which, burnt in the fire at the stores of

the Rue Richer, has now been replaced. The programme of the Opéra Comique is not yet settled, but three works may be looked for with much confidence: Mozart's *Don Giovanni*, Massenet's *Cendrillon*, and a version of Wagner's *Flying Dutchman*, for the reappearance of M. Lassalle. M. Carvalho has, further, a long list of works awaiting production, but there is no knowing on which of them his choice will fall; perhaps the *Pêcheurs de Saint Jean* of M. Charles Widor is as likely as any. Not much is known of the future arrangements of the minor theatres, but there is to be a piece called *Monsieur Lohengrin*, with music by Audran, at the Bouffes-Parisiens; *La Poupée*, also by Audran, and *Le Maréchal Chaudron*, by Lacôme at the Gaité, and, of course, two or three operettas by the indefatigable Louis Verney.

WE give here the casts for the production of *Don Giovanni* at the Grand Opéra and the Opéra Comique, the first name being that of the representative at the former theatre:—Don Juan: Renaud, at O. C. Maurel; Leporello: Delmas, Fugère; Ottavio: Alvarez, Jérôme; Donna Anna: Rose Caron, Nina Pack; Elvira: Bosman, Marignan; Zerlina: Berthet, Lejeune. Both productions may be expected in the course of the month.

MLE. VAN ZANDT will appear at the Opéra Comique between November 20th and January 20th in a number of performances of *Lakmé* and *Manon*, assuming the latter character for the first time in Paris. We stated last month that Miss Sanderson was to sing at the Vienna Opera House. It should have been St. Petersburg.

M. MASSENET is busy on another new opera, a version of M. Alphonse Daudet's very unpleasant novel "Sapho." We suspect the composer's fondness for such vicious heroines as Herodiade, Manon, Thais, Sapho, will do his reputation no service in the long run.

THE new season at the Théâtre de la Monnaie of Brussels opened on September 5th with Saint-Saëns' *Samson et Dalila*. The company is very different from that of last year, many of the best-known artists having gone elsewhere, while their places are taken by others who are, for the most part, unknown to the Bruxellois. A new tenor from Paris, M. Imbart de la Tour, made a good impression. The débuts of Mlles. Kutscherra and Jane Harding are awaited with much interest and some anxiety, for apparently it is to the former of these ladies that the "grand" rôles are to be allotted. The lighter rôles are safe in the hands of Mme. Landouzy.

THE Flemish theatre of Antwerp gives promise of a season of much interest. Besides the *Don Juan* of Mozart (here, too!) and *Fidelio*, two novelties which should command some attention are promised: a *Pompeia* (founded on Bulwer's tale) by M. Pieter Benoit, and a work called *De Herbergprinses* (The Maid of the Inn) by M. Jan Blockx, Benoit's most distinguished pupil.

M. PAUL GILSON, the most talented of the younger Belgian musicians, seems to be in danger of becoming the stock provider of official cantatas. He has two such works on hand: a cantata for the Brussels Exhibition of next year (the choral parts of which are written in unison for a chorus of 1,400 male voices), and another for the jubilee of the introduction of telegraphs.

THE first event of importance at the Royal Opera of Berlin is to be the production of Mozart's *Nozze di Figaro*, with costumes of the rococo period, new scenery, etc.; but, apparently, no attempt is to be made to copy the example of Munich in giving the opera as nearly as possible as it was given in Mozart's own day, an excellent example which we hope to see followed elsewhere. We have already mentioned the *Cellini* of Berlioz and the *Inguelde* of Max Schillings as two novelties to be

produced, and it is further contemplated to give in November and December two cycles of the *Nibelung's Ring*, for which performances a considerable number of "outside" artists, not belonging to the company of the Royal Opera, have been engaged: such as Frau Gulbranson for Brünnhilde; Frau Heink for Erda and Waltraute; Herr Friedrichs for Alberich; Hr. Grüning for Siegfried; Hr. Vogl for Loge; and Hr. Reichmann for Wotan. Herr Friedrichs will become a regular member of the company next January, and Herr Bachmann (another importation from Bayreuth) in May. The Berlin Opera has not hitherto covered itself with glory by its performances of the *Ring*; it is to be hoped that on this occasion Herr Weingartner will be allowed to show how he thinks it ought to be done.

THE Symphony Concerts of the Kgl. Kapelle of Berlin, under Weingartner, will begin on October 2nd; those of the Philharmonic Orchestra, under Nicksch, on October 12th. Of the works to be given at the former no information is yet to hand; but at the Philharmonic Nicksch will give Tchaikowsky's *Sinfonie pathétique*; R. Strauss' new work, *Zarathustra*; a new overture, "Excelsior," by Stenhammar (a young Swedish composer); a new symphony (*i.e.* new to Berlin) in B flat, by Gernsheim; a suite, "Scheherazade," by Rimski-Korsakoff; a symphony for orchestra and organ by Widor, and a Sinfonietta by F. E. Koch (a Berlin musician), etc., together with a large number of classical works, among which Schumann's music to *Manfred* deserves especial mention.

AMONG the works to be given by the Philharmonische Chor of Berlin during the coming season are Carissimi's *Jephthah* (for the first time in Berlin); Tinel's *Franciscus*; a choral piece, *Der Hagestolz*, by Arnold Mendelssohn; and a selection of Schubert's choral works for the centenary of the composer's birth.

THE works selected for the three concerts of the Stern'sche Gesangverein are *Elijah* (November 6th); Berlioz's *Te Deum*, and Beethoven's Choral Fantasia (Pt. Mlle. C. Kleeberg), on January 18th; and Beethoven's Mass in D (March 26th).

THE performances of *Don Giovanni* and *Le Nozze*, now being given at the Residenz Theater of Munich, are deservedly attracting great attention; not on account of the singing, which is inadequate, but on account of the reproduction of the conditions of performance in Mozart's day, which is carried out almost as thoroughly as possible. Thus, the orchestra contains, in the string department, only four first violins and four second, the rest to match, making altogether only twenty-four in the band. The recitatives are accompanied by the cembalo, or clavecin, and the chorus in the ball scene, *Viva la libertà*, is sung by seven persons. It might be thought that, performed in this way, Mozart's works would sound weak, but the adaptation of the means to the end is found to be so perfect that every performance has a crowded audience and is received with enthusiasm. The experiment ought to be tried in London. At the same time, with these antiquarian revivals, performances of Wagner's works are being given at the Hofoper with great success. Among the artists taking part are Lilli Lehmann, Gudehus, Paul Kalisch, Birrenkoven, Brucks, etc.

THE series of concerts at Munich founded by Dr. Kaim were a success from the beginning, and under the present conductor, Herr Zumpe, they are more successful than ever. One cycle of Beethoven's symphonies has just come to an end, and with such success that it is to be repeated forthwith. But other composers are also well represented, and excellent singers are engaged for each concert.

A LONG and interesting letter from Frau Cosima

Wagner is printed in the *Mus. Wochenblatt* for September 3rd. It is addressed to two gentlemen named v. Muncker and v. Seckendorf, of whom we know nothing, but we should suppose them to be influential members of the Wagner-Verein. The courteous tone and grateful expressions of this letter are all that could be desired, but those who would like to find any admission that there has been any imperfection in this year's performances, or any expression of an intention to try to do anything different next year, will be disappointed. Mme. Wagner passes everything in review, and pronounces it all very good—even the costumes of Freia and the Rhine Daughters. It will also be noticed, with regret in many quarters, that though a very large number of Germans, of various classes, are thanked by name for their assistance, those who are non-German are briefly dismissed in one paragraph without the mention of one name. Evidently, the exclusion of foreigners is to be persisted in as far as possible. Of course, in performances so obviously intended to be national as those of the Festspielhaus, a large predominance of Germans is to be expected—and even desired; but when in default of competent native artists, beginners who have only had a year or two of experience at a training school are thrust into leading parts, and when artists of world-wide reputation are rejected to make way for young artists who have no other recommendation than their nationality, impartial observers may well doubt whether Bayreuth is acting wisely in its own interests. Then, again, there is the significant fact that neither Frau Wagner's letter nor the letter of Dr. Richter defending Siegfried Wagner has been inserted in the *Allg. Musik-Zeitung*, the editor of which, Herr Lessmann, is one of the oldest and most enthusiastic champions of the Wagner cause. The comparatively small attendance of Germans at this year's performances is also a notable sign. All these things point to "a rift within the lute," which seems to require immediate and judicious treatment.

SOME notice has been devoted to a cycle of operatic performances at Karlsruhe which extended from September 6th to the 27th. The order of the works given was curious, seeing that the cycle began with Wagner, then went to Berlioz, then back to Mozart, then to the older Italian composers (Pergolesi, Cherubini, Donizetti), then French composers (Grétry, Dalayrac, and Bizet), then the Germans (Gluck, Haydn, Weber); after which the cycle concluded with a repetition of Mozart's *Zauberflöte*. As many of the composers (Cherubini, Grétry, Bizet, Gluck, Haydn, and Weber) were only represented by one-act pieces of little importance, one does not see how any particular historical interest could attach to such a selection, unless it were the interest of being able to follow operatic history more or less backwards. Such a cycle seems to us a wasted opportunity.

THE production of Xaver Scharwenka's opera *Mataswintha* at the Weimar Court Theatre, is fixed for October 4th. The work has been given once at Berlin as a concert-room recital, but this will be its first performance on the stage. Those who know Herr Scharwenka's remarkable talent as a pianist and composer will wish success to his attempt to win lyric honours.

HERR BRAHMS has presented to the Gesellschaft der Musikfreunde of Vienna a sum of 6,000 Austrian gulden (about £600), to be used in whatever way the Society pleases. We read in the *Signale* that the composer has been spending the summer at Ischl "busy with composition," and that he has since gone to stay at Carlsbad. It is now nearly five years since Brahms produced his last great work, the Clarinet Quintet in B minor, and it is much to be hoped that he has had some important

work on hand, for his late works have done little or nothing for his reputation. Brahms is as yet only 63, and we should be loth to believe that his inspiration is exhausted, while he is still such a hard worker.

THE Hofoper of Vienna, redecorated and made to look as good as new, began its autumn season on August 16th, with Marschner's *Hans Heiling*, August 16th being the 101st anniversary of the composer's birthday. But, for the present the Hofoper offers little of interest, and we may turn our attention to the minor but perhaps more popular theatres. The chief of these, the Theater an der Wien, produced Mascagni's *Zanetto* on September 1st, with Sig. Gemma Bellincioni, the original Zanetto; but though the performers won much applause, the work itself made little impression. Along with *Zanetto*, the *Mikado* was given and received with the usual favour. The new opera by Millöcker is eagerly awaited, and among other novelties to follow are pieces by Weinberger, Verd, Verney, and Eugen Hubay. The Carl Theater has had a fair success with an operetta, *Der kleine Duckmäuser*, by a Hungarian composer, Jos. Bokor, whose share of the work is praised as rich in melodiousness. Of the future doings of the orchestral and choral societies of Vienna, we find no announcements.

THE *Mus. Wochenblatt* gives the programme of Herr Richard Strauss' new symphonic poem, "Zarathustra," as follows. First movement, Sunrise: Man feels the power of the Godhead. Andante religioso: But his longing remains unsatisfied; Man throws himself into the whirlpool (2nd movement) of Passion, without finding contentment. Then he devotes himself to knowledge, and seeks in a fugue (3rd movement) to grasp the problem of life, but the thread becomes tangled, so he seeks and searches in confusion, till at last wearied out he gives it up. Then within him resounds the awakening cry of joy inviting him to the enjoyment of existence, and cheerful dance-tunes (4th movement) sound in his ears; all the earlier motives are now comprehended in the rhythm of the dance; they float about in an unheard-of counterpoint, becoming more and more free and individual, till the soul floats up to the ruddy dawn (B major), whilst the world (C major) sinks down in the bass, and remains lying deep below. Verily, if the music is as wonderful as the programme, we can hardly guess what will happen to the listeners. We would, however, venture to remark that the philosophy of this programme is more like that of Epicurus than of Zoroaster.

HERR KIENZL, the composer of the very successful opera *Der Evangelimann*, which has already been produced in thirty-eight German theatres and is in preparation at sixteen others, is on the point of completing a new work, *Don Quixote*, which will be ready for production next year. Dr. Kienzl writes his own libretti.

MME. MARCHESI, the famous singing-teacher, does not believe in the beneficial effects of cycling on ladies' voices, and strictly forbids the practice to all her female pupils.

THE manager of the Stadttheater of Breslau seems to have scant faith in the German operatic composers of the present day. His four promised new works are *Andrea Chenier* by Giordano, *Zanetto* by Mascagni, *Cleopatra* by Enna (a Dane), and *Das Fest auf Solhaug* by Stenhammer (a Swede).

THE subscriptions for the monument to Bach in St. John's Church at Leipzig amount, up to the present time, to about £800, surely a very small sum for such an object. The subscription for a monument to Gounod reached a larger amount.

THE melody of the Thuringian Volkslied "Ach! wie ist's möglich dann" is almost as well known in this

country as in Germany, and a good many people probably take it for a real tune of the "good old times." They will be surprised to hear that it was the composition of Georg Heinrich Lux, organist of Ruhla, born 2nd February, 1779, died 16th January, 1861, to whose memory a tablet has just been put up in the churchyard of Gotha.

AN Italian impresario named Steiner some little time ago instituted a competition for the best one-act opera, hoping probably to secure something like another *Cavalleria*. He has received no fewer than 193 works, and yet the judges have found themselves unable to assign the first prize, 3,000 lire, to any of them. The second prize, 1,500 lire, is given to Sig. Bianchi for *The Ship* and three other composers have each received a third prize of 500 lire. Besides the operas which have gained the prizes, four others have been accepted for performance. After all, the *Cavalleria* itself did not win the first prize, so the competitors need not yet despair.

SIG. SONZOGNO will begin his autumn season at Milan with a number of French operas, in which stars of the French lyric stage, Mme. Nevada (in *Lakmé*), Mme. de Nuovina (in *La Navarraise*), Mlle. Simonnet (in *Mignon*), and Miss Sibyl Sanderson (in *Manon* and *Phryné*), will appear in succession. Sig. Sonzogno seems to be reserving his novelties for the carnival season, probably.

THE trio of Dutch lady vocalists, Misses (or, to speak strictly, *Mejufvrouwen*) De Jong, Snyders, Corver, who have had such universal success in German concert-rooms during the last year or two, has been disbanded. Miss De Jong has married, and Miss Corver proposes to devote herself to the lyric stage. Already we hear of other trios, or triads, being formed, but it will not be easy to rival the charm of the exquisite ensemble which was attained by the trio now dispersed. A mixed quartet of Dutch vocalists is also about to begin operations.

WE have never till now heard of an Opera House supported by a lottery, but an attempt of this kind is being made by the management of the Dutch Opera House at Amsterdam, which has not lately been very well supported. Being no friends of lotteries or of gambling in any form, we refrain from publishing particulars of the scheme, and should not regret to hear that it had failed.

TWO new Danish operas are to be given at Copenhagen during the coming season: one (a one-act piece), by Emil Hartmann the younger, is founded on a romantic drama by Hertz, "Svend Dyrings Huus," one of the masterpieces of the Danish stage, already provided with some very popular music by Rung; and a piece in three acts by Alfred Tofft, a young composer new to the lyric stage. Verdi's *Otello* will also perhaps be produced.

THE season at the Royal Opera of Madrid will be lively, if all the promises made are realized. They include Wagner's *Flying Dutchman* and *Walküre* (after the fashion of the Grand Opéra of Paris), *Don Juan*, the *Freischütz*, *Mignon*, *Hamlet*, *Robert le Diable*, and *Les Huguenots*. But native opera is not to be neglected, for it is said that a work entitled *Donna Juana la loca* (the mad Queen Juana), by Lerrano, will be revived, and new works by Chapi and Breton, two of the best living Spanish composers, are spoken of. It is hoped to secure Mme. Melba and M. Van Dyck for a few performances.

AMONG the artists who will soon be departing for the land of dollars are Frau Carreno and Herr Rosenthal. The latter is engaged for a tour of a hundred concerts, which would seem to imply that his absence from Europe will be of some duration. Of the lady's tour, we only



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